

story and art by RIKDO KOSHI



STORY AND ART BY RIKDO KOSHI

ड्रियंडी गड़ियाँ 20

3. MISSION 1 TWO PEOPLE AND ONE PET 33 MISSION 2 THREE PEOPLE AND ONE MACHINE 65. MISSION 3 TERIHA VANISHES 97. MISSION 4 I'M HOME 129 MISSION 5 8000001 161. MISSION 6 THE WASTE LAND 192 OUBLIETTE (EXCEL SAGA BONUS SECTION)

STORY AND ART BY RIKDO KOSHI

ENGLISH ADAPTATION BY CLRIL GUSTAY HORN TRANSLATION KYROK KONDO LETTERING & TOUCH-UP AYRIL AYERIL GRAPHIC DESIGNER NOZOHI AAUSHI EDITOR CARL GUSTAY HORN YP. PRODUCTION ALYIN LUI YP. PUBLISHING LICENSING BYAT HORIVING

RIKA INOUYE

YP. SALES & PRODUCT MARKETING
GONZALO FERREYRA

YP. CREATIVE
LINDA ESSINGS

VP. CREATIVE LINGA ESPINOSA PUBLISHER HYGE NARITA

2013: SOLO CHISTI Blabe found, brighingly pedidated in Japan in 1970 by SIMEROLADO.

OL, 100. Aleys begind hermidican region ampropria with SIMEROLADO (SIMEROLADO COLO.

Marchard services was face CHISTIN CET Mode, LEEL Mill right moreoned than stroke when colored the strokes, and incident more families in the publication are certainly distinct on several in one cellularly distance moreone. The potents of this least many to reproduced or travenished in many least many the proproduced or travenished in many least many the families more manifestion.

XXV

Frield in the U.S.A.
Fublished by 162 Media, U.C.
FG. Box 77000
San Francisco, CA 94107

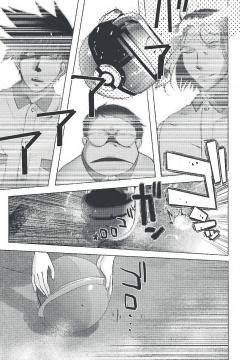


169 8 7 8 5 6 3 2 1 First printing, Documber 2006









































































































watchin'

doors, th' tunnels... UT HOW

DID YOU GET



































































































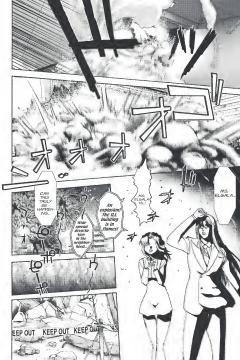




















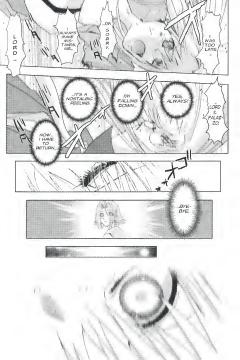






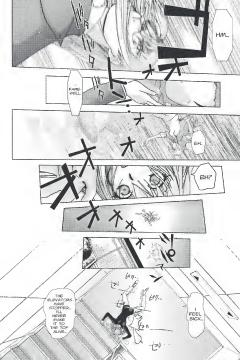






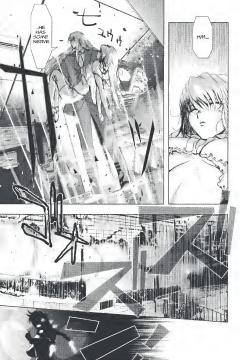


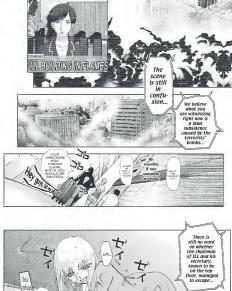
















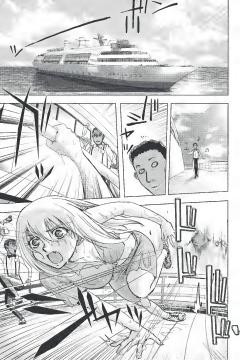








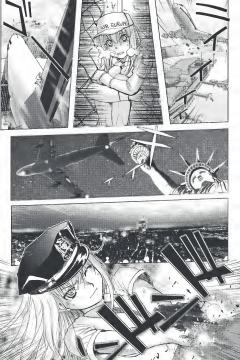


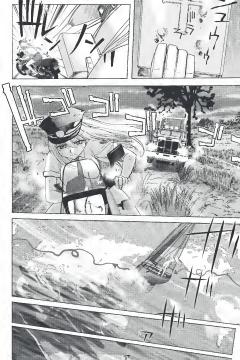




































































7 Mally





























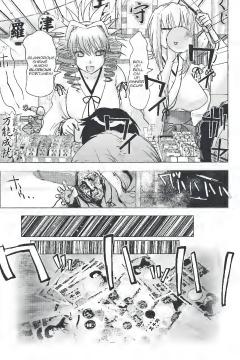
1/0/



















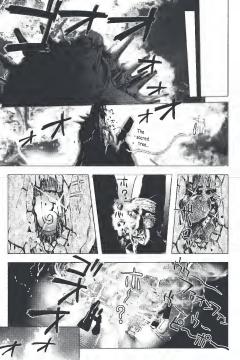






































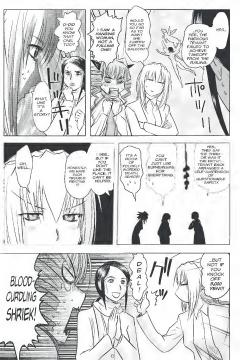










































Excel Saga 20

ORIGINAL JAPANESE PRODUCTION STAFF

STORY AND ART BY RIKDO KOSHI

PICTORIAL ASSISTANCE AONEKO TAKEPON G

YUKI TAKESHI RASEN

EDITOR Yoshiyuki fudetani

Special Thanks SHOUJI SATO RIKU KUMI

herical order. Honorary titles are omitted.)

Guide to Excel Saga 20's Sound Effects!

િા	uide to <i>Excel Sa</i>
3.1	FX SILENCE [shin. silence]
3.1	-FX SILENCE (shin: silence)
3.3	FX RUMBLE (on rumble)
3.4	FX SQUEAL [kini- squeating]
4.1	-FX BURST [bukyasan bursting]
4.1	-FX RIP RIP (megi megi: ripping)
41-	-FX BURST (bywar barsting)
4.1	-FX RIP (bakin ripporg)
5.1/3	-FX SDAR (bases, bell flying)
5.4	FX THUO (goe: bell hitting the ground)
54	-FX BANG (gas-metal clang)
5.4	-FX ROLLROLL (gercroe; bell rolling)
5.5	-FX ROLL [gare-ball rolling]
61	FX WHOOSH (shuasur terring quickly)
6.3	-FX WHOOSH [share whooshing sound]
7.1 —	-FX MURMUR [butse, mermaning]
7.1	FX MURMUR [butsu.msmmaring]
7.2	-FX TAP (ton. lapping his chist)
7.3	FX TA-DA (bare presenting with a flourish)
8.4	FX THUMP (delate heart bearing)
8.4	FX THUMP THUMP [dokun dokun; heart beating]
6.4	FX THUMP (dokum beart benting)
9.1	FX RRRRUUMBLE (gagegage, numbling)
9.2	FX DASH! [dal. dashing away]
8.4	-FX BOOM (doon explosion)
10.4	FX RUMBLE (ooos: rumbling)
111	-FX VBSM VESM (bure bare: halicopter flying)
112	FX WRUMP WHUMP WHUMP (do do de heleopter engine noise)
113	-FX SQUEAK [kir squeaking]
12.1	-FX KREAK (gishic chair creaking)
12.2	FX RING RING RING RING [toroxure phone ringing]
12.3	-FX CLICK [cha: opening cell phone]
12.4	-FX STASSER STASSER (furn furor staggering)
12.4	-FX CLICK (kachi: turning on the TV)
13.4	-FX PUFF [pulse exhains]
13.4	-FX NOTHING [mu: kunji meaning "nothing" or "unlimited"]
14.1	FX BUZZ BUZZ [zewa zewo buzzing]
14.1	FX BUZZ [zawr: buzzing]
14.2	-FX BUZZ BUZZ BUZZ [zwwn zowa zown: buzzing]
14.3	FX LOOK LOOK (kyore kyore looking around)
14.4	FX DASH [de: deshing away]
14.5	-FX GASP (hir gesping)
	FX WHEEZE WHEEZE [zee zee: wheezing]
15.1	FX BUZZ BUZZ BUZZ [zawn zowa zawre buzzing]
15.4	-FX DASH [dent deshing eff]
16.1	-FX GLANG CLANG CLANG (kun kan kun: running down the stries)
16.2	-FX CLANG CLANG (LANG (lon lons lear: running down the stairs)
16.4	FX WHAM (buture clamming through the deer)
16.4	FX DASH DASH DASH [da do do: running after her]
16.5	-FX DASH [to: doshing]
17.1	FX HEY [bare yelling after her]
17.2	FX SILENCE [shin: silence]

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the VIZ Media edition of Excel Saga, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX." they are of two types: onomatopoeia (in Japanese, *giseioo*) where the writing is used in an attempt to imitate the actual sound of something happening. and mimesis (in Japanese, gitaigo), where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order, right-to-left.

If this is your first volume of Excel Saga, I, admire your daring in leaping in at Vol. 20. Perhaps you don't know about our letters column (after the notes) and would like to contribute to Vol. 21. Well, I'll have you know there's an address for this sort of behavior: Outbiefer to Excel Saga

VIZ Media, LLC P.O. Box 77010

San Francisco, CA 94107

30.4	—FX VRRM VRRMMM [bararara: helicopter flying]	17.3	— FX WALK TALK (teku raku foetsteps)
311	FX CLING CLING (gasha gasha: bika wheel spinning)	17.4	—FX GASP (ha: sysspens)
311	FX STOMP STOMP [rosshi noshi: harry footstape]	18.2	—FX CUCK (gacha: deer opaning)
311	FX CLANG [gasha. bike cracking]	18.3	—FX BADUM (zon. presenting noise)
311	FX WHOOSH [hyucoo wind howling]	18.4	—FX TOUCH (ze: tousing the table)
312	—FX SWGGSH (goppo: wind rolleting)	18.5	—FX SOUEAK (gasho, chair creaking)
	FX MOUNT [foor-chinking on the biks]	18 5	—FX CREAK (gishir-chair creeking)
313	—FX PEDAL [jakr padalong]	191	-FX TEE HEE (tehn girly laugh)
	FX SKID SKID SKID (jagagaga: bike skidding)		-FX WHASH (uldi: screening)
321	-FX JUMP [bar: going off the and of the ramp]	19 2	—FX JUMP [doken: jumping out of chair]
32.2-	-FX SOAR (don-bike scoring through the nir)	19.2	FX SLAM! [greatent: knocking stuff over]
32.2-	FX DUNDADADUNI (mosical sote) [chara chare: berole music]	18.2	-FX CLATTER [gatan: clang: staff bitting floor]
	heroic music	18.3	—FX GRAB (gir: grabbing bim)
33.1	—FX WGOG (doco. won-specific weise)	201	FX PANT PANT PANT (bee has been penning)
	—FX DRIP DRIP (bodo bododo: blood dropping from her noon)	20.1	-FX HERE (da: roise of arrival)
341	FX RUMBLE (do do do rombiag)	20.3-	-FX SLAM [bisks: stamming hands on door]
35.1-	FX THUMP THUMP (dok) dold, heart beatings	20 4	FX WHEEZE WHEEZE (zee zee, wheezing)
35.2-	-FX PAIN (zukis: feeling pain)		—FX DASH [to: deshing owey]
35.3-	-FX PAIN PAIN (sultin pation feeling point)	212	FX GLARE [ki: glaring]
35.4-	—FX USH (iz pained gasp)		—FX YUS (ixx topping the leash)
381	FX SHAKE SHAKE (burrown: sheking her head)	215	—FX WHINE [hyw. whining]
381	FX RISE (gaba: getting up)	215	—FX SLIDE SLIDE SLIDE (zura zura zura: sliding across the ficer)
38.2-	FX SNAP [pay enapping out of it]		
38.3-	FX GRAB (hishir grabbing ker)	215	—FX SQUEAK [ggigt squeaking]
38.4-	-FX GASP [htt: gatoing]	22.1— 22.1—	FX WHIMPER (his hysen: whimpering)
371	-FX TREMBLE TREMBLE (biku biku: trembling in fem)	221-	-FX SLICE SLICE (zuru zuru, sliding across the floor)
373	FX YELL [bin. yellon]		FX DON'T WANNA (iyn iya: bt. "Nol Nol")
373-	—FX CRACKLE [bush voice cracking out of the receiver]	222— 222—	FX SLIDE SLIDE (zuru zero: sliding across the floor)
		213-	—FX FANT PANT [how hose posting] —FX GASP [bikue: gasping in surprise]
48.2-	—FX WHOOSH [hyses: wind hewling]	22.3-	FX EEX (bit started scream)
40.3—	-FX WHOOSH [hyzate wind herving]	224-	FX RUN RUN RUN (da da da: rassing)
40.3-	—FX CRUNCH CRUNCH (jari jari broken glass truech- ing)	22.4	FX SCRATCH SCRATCH (gmi gari: claws scratching
	—FX HEE HEE [jim: feeling pleased]	22.4-	FX HOW! [rout: howing noise]
40.5	FX CLICK [cha: door opening]	23.1-	FX MUNCH MUNCH [mon mon: chewing food]
414	FX KLANK KLANK (gastra gostra: hverts welleing)	23.2-	FX SLURP (zuzu. slurping moddlea)
421-	FX WAAAA (wase crowd rearing)	23.4-	FX SHUT [patan: book shutting]
421-	FX RUMBLE [good: numbling]	24.1-	FX BEEP BEEP (oyaa gyna, alarm clock going off)
42.2-	FX WAAAAA (waas: crowd ronng)	247-	FX WHINE Ities dog whiring)
42.3	FX CHATTER [web crowd noises]	24.3	—FX WHINE Ibil- dos whining
423-	FX RUMBLE (door: rumble)	243-	
423-	FX CHATTER (wai crowd noises)		FX WHIMPER WHIMPER (byse byse dog whimpering)
423	FX MARCH MARCH MARCH (do do do do: peopla ourgina (a)	24.3	FX SUTHICE [zumrri abding across the floor]
431	-FX WAAAAA (wasar crowd roering)	24.4	FX CLICK [gachin door opening]
43.2-	-FX EIPE(PEIP (toy too tas: phone line being busy)	25.1	—FX AAAAAHHHH (kyaat screaming)
43.5	FX BEND BEND BEND (of gr gr; banding the bar)		-FX SLAM [between clarening the door]
44.1	—FX URK GULP (born hara being servous)	25.2	—FX WHINE (hymus-whining)
44.2-	-FX BEEP (pipic alarming become)	25.3	FX WHINE! (h: dog whining)
	-FX WHR (bun. image appearing on screen)	25.3	— FX STEP [katan. Elgalu welking saward them]
	FX CLACK CLACK CLACK (iku ku ku: Ingiriheelad faatstras)	28.1	—FX HUH? (ka. Elgala realizing Toriba is thate)
		28.2	—FX TWTCH (bikur: ays twitching)
481	FX DLACK [ks high-hazled footstap]	28.3	FX EXPLODE [bucherl getting angry]
48.3-	FX POKE [she: sticking head out]	28.4	FX GRAB (go- grabbing her)
471-	—FX CLACX CLACX [its ker high-healed footsteps] —FX CLACX (its-high-healed footstep)	27.1— 27.2—	FX SHAKE SHAKE [gaku çeku: shaking her]
47.2-	FX GASP (blue startled pass)	212 273	FX GLARE (arra: glaring)
474-	—PX Sever (Black Starting (1855) —PX MURMUR MURMUR (Butsa butsa: manmuring)	28-28-	FX GREAR [sax being angry]
425-	—FX RUMBLE (goo: rumbling)	30.1-	—FX PBNCH (gobuld) penching har) —FX WHAM (burild) hitting the ground)
48.2-	—FX SHUT (basen, door shottene)	30.2-	— FX VHARM (bunto, futting use ground) — FX FLOP (dosas-keeling over)
	and the same and t	30.2	ix ros (sear man) ora

17.3 ------FX WMLK TALK (teku taku foetstrool)

30.4 ------ FX VRRM VRRMMM (bararara: belicoster thins)

OUBLIETTE Your Excel Saga bonus section!

642 - F. (1907) (in a pin chind) 643 - F. (1907) (in a pin chind) 644 - F. (1907				
644	85.2-	FX WHEW [sau: sigh of relief]	48.4	FX EEEO [bit girly scream]
64	65.4-	FX RATTLE [gata: dishus rattling]	48.4	
150				
193				
10 F. A. Comp. Stem. and content of contents. 101 F. F. C. M. Stem. and contents of contents. 102 F. C. M. Stem. but he seemed 102 F. C. M. Stem. but he seemed 103 F. C. M. Ste				EX YUCX [gee: dispasted exclamation]
102				
1922				
1909 1909				
935 — TO TOTALEY Plates the bandwall 111 — TO TOTALEY Plates by the bandwall 112 — TO TOTALEY Plates by the bandwall 113 — TO TOTALEY Plates by the bandwall 114 — TO TOTALEY Plates by the bandwall 115 — TO TOTALEY Plates by the bandwall 115 — TOTALEY Plates by the bandwall 116 — TOTALEY Plates by the bandwall 117 — TOTALEY Plates by the bandwall 117 — TOTALEY Plates by the bandwall 118 — TOTALEY Plates by the bandwall 119 — TOTALEY Plates by the bandwall 110 — TOTALEY Plates by the bandwall 110 — TOTALEY Plates by the bandwall 110 — TOTALEY Plates by the bandwall 111 — TOTALEY Plates by the bandwall 112 — TOTALEY Plates by the bandwall 113 — TOTALEY Plates by the bandwall 114 — TOTALEY Plates by the bandwall 115 — TOTALEY Plates by the bandwall 115 — TOTALEY Plates by the bandwall 116 — TOTALEY Plates by the bandwall 117 — TOTALEY Plates by the bandwall 117 — TOTALEY Plates by the bandwall 118 — TOTALEY Plates by the bandwall 119 — TOTALEY Plates by the bandwall 119 — TOTALEY Plates by the bandwall 110 — TOTALEY Plates by the bandw			511	FX BOCHING BOCHING (gosha gasha: mechanica
10			711	
14				
10				
122 — F. R. AMB (pitch architect away) 123 — F. R. AMB (pitch architect away) 124 — F. R. AMB (pitch architect away) 125 — F. R. AMB (pitch architect away) 126 — F. R. AMB (pitch architect away) 127 — F. AMB (pitch architect away) 127 — F. AMB (pitch architect away) 128 — F. R. AMB (pitch architect away) 129 — F. R. AMB (pitch architect away) 129 — F. R. AMB (pitch architect away) 120 — F. R. AMB (pitch architect away) 120 — F. R. AMB (pitch architect away) 121 — F. R. AMB (pitch architect away) 122 — F. R. AMB (pitch architect away) 123 — F. R. AMB (pitch architect away) 124 — F. R. AMB (pitch architect away) 125 — F. R. AMB (pitch architect away) 126 — F. R. AMB (pitch architect away) 127 — F. R. AMB (pitch architect away) 127 — F. R. AMB (pitch architect away) 128 — F. R. AMB (pitch architect away) 129 — F. R. AMB (pitch architect away) 129 — F. R. AMB (pitch architect away) 120 — F. R. AMB (pitch architect away) 120 — F. R. AMB (pitch architect away) 121 — F. R. AMB (pitch architect away) 122 — F. R. AMB (pitch architect away) 123 — F. R. AMB (pitch architect away) 124 — F. R. AMB (pitch architect away) 125 — F. R. AMB (pitch architect away) 126 — F. R. AMB (pitch architect away) 127 — F. R. AMB (pitch architect away) 127 — F. R. AMB (pitch architect away) 128 — F. R. AMB (pitch architect away) 129 — F. R. AMB (pitch architect away) 120 — F. R. AMB (pitch architect away) 120 — F. R. AMB (pitch architect away) 121 — F. R. AMB (pitch architect away) 122 — F. R. AMB (pitch architect away) 123 — F. R. AMB (pitch architect away) 124 — F. R. AMB (pitch architect away) 125 — F. R. AMB (pitch architect away) 126 — F. R. AMB (pitch architect away) 127 — F. R. AMB (pitch architect away) 128 — F. R. AMB (pitch architect away) 129 — F. R. AMB (pitch architect away) 120 — F. R. AMB (pitch architect away) 120 — F. R. AMB (pitch architect away) 121 — F. R. AMB (pitch architect away) 122 — F. R. AMB (pitch architect away) 123 — F. R. AMB (pitch architect away) 124 — F. R. AMB (pitch architect away) 125 — F. R. AMB (pitch a				
12				
13	712-	FX WALKWALK WALK [suta suta suta: welking		
11	719-			
13.1				
721 — F. According in sensional 2014 — F. Deed Boll from its burger with tender 2015 — F. William State of the Control of the				
222 - F. West (and mechanics) 233 - F. F. F. F. F. F. F. West (and mechanics) 234 - F.				
722 — 75 (2002 Febr. 1998) 723 — 75 (2002 Febr. 1998) 724 — 75 (2002 Febr. 1998) 725 — 75 (2002 Febr. 1998) 725 — 75 (2002 Febr. 1998) 726 — 75 (2002 Febr. 1998) 727 — 75 (2002 Febr. 1998) 728 — 75 (2002 Febr. 1998) 729 — 75 (2002 Febr. 1998) 720 — 75 (2002 Febr. 1998) 720 — 75 (2002 Febr. 1998) 720 — 75 (2002 Febr. 1998) 721 — 75 (2002 Febr. 1998) 721 — 75 (2002 Febr. 1998) 722 — 75 (2002 Febr. 1998) 723 — 75 (2002 Febr. 1998) 724 — 75 (2002 Febr. 1998) 725 — 75 (2002 Febr. 1998) 726 — 75 (2002 Febr. 1998) 727 — 75 (2002 Febr. 1998) 728 — 75 (2002 Febr. 1998) 729 — 75 (2002 Febr. 1998) 720 — 75 (2002 Febr. 1998) 720 — 75 (2002 Febr. 1998) 721 — 75 (2002 Febr. 1998) 722 — 75 (2002 Febr. 1998) 723 — 75 (2002 Febr. 1998) 724 — 75 (2002 Febr. 1998) 725 — 75 (2002 Febr. 1998) 726 — 75 (2002 Febr. 1998) 727 — 75 (2002 Febr. 1998) 728 — 75 (2002 Febr. 1998) 729 — 75 (2002 Febr. 1998) 720 — 75 (2002 Febr. 1998) 720 — 75 (2002 Febr. 1998) 721 — 75 (2002 Febr. 1998) 722 — 75 (2002 Febr. 1998) 723 — 75 (2002 Febr. 1998) 724 — 75 (2002 Febr. 1998) 725 — 75 (2002 Febr. 1998) 726 — 75 (2002 Febr. 1998) 727 — 75 (2002 Febr. 1998) 728 — 75 (2002 Febr. 1998) 729 — 75 (2002 Febr. 1998) 720 — 75 (2002 Febr. 1998) 720 — 75 (2002 Febr. 1998) 721 — 75 (2002 Febr. 1998) 722 — 75 (2002 Febr. 1998) 723 — 75 (2002 Febr. 1998) 724 — 75 (2002 Febr. 1998) 725 — 75 (2002 Febr. 1998) 726 — 75 (2002 Febr. 1998) 727 — 75 (2002 Febr. 1998) 728 — 75 (2002 Febr. 1998) 729 — 75 (2002 Febr. 1998) 720 — 75 (2002 Febr. 1998) 720 — 75 (2002 Febr. 1998) 721 — 75 (2002 Febr. 1998) 722 — 75 (2002 Febr. 1998) 723 — 75 (2002 Febr. 1998) 724 — 75 (2002 Febr. 1998) 725 — 75 (2002 Febr. 1998) 726 — 75 (2002 Febr. 1998) 727 — 75 (2002 Febr. 1998) 728 — 75 (2002 Febr. 1998) 729 — 75 (2002 Febr. 1998) 720 — 75 (2002 Febr. 1998) 721 — 75 (2002 Febr. 1998) 722 — 75 (2002 Febr. 1998) 723 — 75 (2002 Febr. 1998) 724 — 75 (2002 Febr. 1998) 725 — 75 (2002 Febr.				
23				
12.5				
23				
12.2 1.5 (1.50) 1.5 (1.50				
23	/2.0	ing away]		
73	73.3-	FX TICK TICK [chi chi borob ticking]		
756	73.4	- FX TICK TICK (chi chi: borsh ticking)		
150	73.5-	—FX FWIP (byu: awinging at the bomb)		
130	73.6-			
100		FX GASP (biox casping in surprise)		
10 10 10 10 10 10 10 10				
23			561	
12 - 27 SMIL (but states) 10 - 27 SMIL (but states)	73.8-	FX S06 S06 [hikke hikke: sobbing]		
132			563-	—FX POINT (high) - pointing)
13				
Alicon 25 Col 200 Co			573	
13			573	
19 - 19 - 19 - 19 - 19 - 19 - 19 - 19 -			57A	
10.00			575	FX BUMSLE (oor runtiing)
133— To STO STOP the has whelled 141— TO STOP the model grown favored 142— TO STOP the model grown favored 143— TO STOP the model grown favored 144— TO STOP the model grown favored 145— TO STOP the model grown favored			58-59	
13			601	EX WHAM Ido, histing the wolff
13.5 — F. 18.0014 [pare perlaps controls] 10.2 — F. 18.0014 [pare perlaps controls] 10.2 — F. 18.0014 [pare perlaps controls] 10.3 — F. 18.0014 [pare perlaps] 10.4 — F. 18.0014 [pare perlaps] 10.			601	
130 - 11.0 (de ont-steinstel)			601	-FX THUO (goton: briting the ground)
20			60.2-	-FX KLANS (gaken, metal suit clanging)
141 — F. NCE (Innex problet) 103 — The Committee of t			60.2-	
13			60.3	FX WHIR [goon: elevator door shutting]
11			803-	-FX THUMP fookon, elevator door hitting (wata's
73.3 — F. COD (pix) getting united 01.4 — 77. (200 fpix) create from getting united 1.4 — 77. (200 fpix) create from getting united 1.5 — 77. (200 fpix) create from getting united 1.5 — 77. (200 fpix) create from getting united 1.4 —				
744 — PS SUE [text intemp persists persists 144 — PS SUE [text intemp persists from] 745 — PS SUES [text intemp has persists priced] 745 — PS SUES [text intemp persists persists 745 — PS SUES [text intemp persists 745 — PS SU				FX RASP RASP (gari gate breath resping)
78.5 - FC \$4.000 justs arising the principle 61 - 75.775 FEM but is browned; 78.5 - 75.775 FEM but is browned; 78.5 - 75.775 FEM but in browned; 78.5 - 75.775 FEM b				
785 — 79 WHO Javis pactus protein) 623 — 79 WHO Javis pactus protein) 623 — 79 WHO Javis pactus protein) 786 — 79 WHO Javis pactus protein 786 — 79 WHO Javis pactur protein 786 — 79 WHO Javis pactur protein 787 — 79 WHO Javis pactur protein 788 — 79 WHO				
78.5 - 78.50.081 (pick moting posting stand) 62.2 - 78.50.501 (pick moting) 78.6 - 79.80511 (pick moting posting stand) 82.2 - 79.005.001 (pick moting posting stand) 87.6 - 79.80511 (pick moting posting stand) 87.6 - 79.8051 (pick moting posting posting stand) 87.6 - 79.8051 (pick moting posting posting stand) 87.6 - 79.8051 (pick moting posting				
75.6 - P.S. RISTLE (pass merin) package fround				
78.6 — FX RESTILE [gass maving package around] 67.4 — FX RMI [pagings] 78.6 — FX MITLE [gass moving package around] 68.2 — FX MITLE [gass moving package around] 68.2 — FX MITLE [gass to a set making] 68.2 — FX MITLE [gass to a set making] 68.2 — FX MITLE [gass to a set making]				
78 8 — FX RATTLE [gasta moving postage around]				
75.9 — FX SUB SUB SUB (hara hara hara: crying) B5.2 — FX RATTLE (for ten set ratifing)				
763				
	763-	—rx acculate consparated economicon)	852-	TA CLIVEN (Chie Etshware childry)

85.3	FX WHEEZE (zeo: wheezing)	76.9 FX CHILL [zoku: frefing a chill]
85,3	—FX PANT [has: pasting]	733-FX THUMP THUMP [doi: dok: heart benting]
85.4	-FX CLENCH (gya: clariching for first)	77.2-FX THUMP (dokum, heart bassing)
85.5	-FX FLASH [ks. something flashing]	77.3FX WHIRR [mysesses mechanical strend]
88.1	-FX BOOM! [don! something exploding]	723-FX HEH HEH HEH Dasse lasse lasse lasse; checkline)
86.2	FX RUMBLE (so: rumbling)	77.4 ——FX CLICK (kuch), screathing dicking)
88.2-	—EX CUNKINIONINK Ibararamaa- place shards	77.4 FX HUM (z.m. something mechanical burraing)
	tinking]	77.6 FX FLASH [ks comathing fleshing]
87.1	—FX RUMBLE (o: rumbling)	77.8 FX BOOM [don-explorien]
87.1	-FX FLAP [buts, hair & clothes flapping in the wird]	78.1FX BOOM [do: guplosion]
87.1	—FX FLAP FLAP (bate: heir & clothes Happing in the	78.2-FX WH0000000 (dooses: roar of the explosion)
87.2-	wind)	78.3 — FX WH0000 (door rear of the explosion)
	FX RUMBLE [100. rembling]	78.4FX 8LIGO BLOO (see three track siren)
B7.2	FX FLAP FLAP [bate bute: hair & clothes flapping in the wind]	78.4 ——FX HONK (Ino car honking)
87.2	—FX FLAP [bats: hair & clothes flagging in the word]	79.4 ——FX BLEE BLOO BLEE [pi-po pi-po arabulance sire]
87.5-	FX RUMBLE (coox runt/ing)	78.5 ——FX 6LOD (on fire truck sine)
B0.1	FX RUMBLE (gooz rumbing)	79.1 ——FX WHOOSH [byooo wind howling]
50.1-	—FX FLAP (beta: hair & clothes flapping in the word)	79.5 —— FX WHOOSH [hysser wind howling]
80.2	—FX TOUCH (ton: trecking kim)	80.1——FX GLARE [bi. clanne]
90.2-	FX FLAP [bits: her & clothes flapping in the wind]	
90.2-		
	FX RUMBLE (see rembling)	80.2—FX RUMBLE [too. rembling]
90.4	—FX RUMBLE (c: rumbling)	B0.3 FX SIZZLE [zu zu zur sizzling]
90.5	FX RUMBLE (so: sembling)	BO.4-FX SIZZLE SIZZLE Jou zu zu zu ziczling)
-0.08	—FX RUMBLE (s: rumbling)	B11-FX BANG (box: something exploding)
80 B	FX SPUSH (tropaen: landing in the water)	B1.2FX SEZZLE [zu zu zu. nizzfing]
	FX TW/TCH_TW/TCH [bifs:_bufs: twitching]	81.2 — FX CRACKLE [ji ji ji: crackling]
	FX WHEEZE WHEEZE [are zee, wherzing]	81.3-FX BOOM [tues: something exploding]
911	EX RRARR (au zu rembling)	814 — FX RIP RIP (biri biri, shirt repring)
B1.2	—EX BRERR (zu zur numbling)	81.4 —— FX RUMBLE [too. rembling]
913	—FX RUMBLE (good: rumbling)	81.5 — FX WHIRER [uux: machanical sound]
91.4	—EX WBR WBR (zu zure mechanical noises)	BLB FX FAINT [fura. taming]
915	—FX RUMBLE (do do do do rumbing)	B2.1 ——FX THUD (do: Nitting the floor)
91.8	—FX RUMBLE (good: rumbling)	B2.2-FX SIZZLE (in: sizzling)
91.6	—FX RUMBLE (do do: rumbling)	82.3-FX WSSSH [shou: mechanical roise]
918	—FX EEEEK [kyaya: screaming]	82.6FX UGH [uv nighing]
91.8	—FX WHAA (waser coowd rearing)	82.5 FX RJPRJPFJP (paracroura: flipping through the
918	—FX RUMBLE (do do: rumbling)	pages]
91.7	—FX WHAA [wass: crowd rearing]	B3.2 — FX RLIP [gase: opening the back]
91.7	—FX EEEEX Divary, screaming)	83.3 FX SHAKE SHAKE [buru buru buru trembling]
91.8	—FX AAAA [was screaming]	83.4PX FLASH (air cornething flooking)
91.8	-FX AAAA [waa streamine]	83.5 - FX DASH DASH (dama dame, dashing up the stans)
B18	—FX AAAA [waa screaming]	83.5 PX DASH DASH [down dame: deshing up the stairs]
92.2-	—FX RUMBLE (go go go rembing)	B3.6 FX DASH DASH GASH (da da da darking up the
924-	FX SQUEAK (gish; chair squaaking)	Starts SA1 — FX COOK Inc. Sett coming col
92.4	FX SIGH [fuz riching]	
92.5-	FX STEP (kn: n step)	84.3 — FX WHAM [bytarl: throwing door open]
92.5-	—FX JOLY [blos: being startled]	84.3 — FX WHEEZE WHEEZE [zau zen. wheezing]
82.5 —	—FX CLICK (kacht prinsing a bettin)	84.4 FX STEP STEP STEP [ka ka ke: walking toward him]
92.6-	FX TREMBLE TREMBLE (fore fars: trembling)	84.4 FX PANT PANT (kee has: penting)
92.6-	FX TREMBLE (furz: trembling)	84.5 FX WHEEZE WHEEZE [zre zer-wheezing]
93.2 —	—FX WHOODSH (Bysser wind howling)	84.5FX STEP STEP [Ite ice, wellking toward him]
93.2	—FX FLASH (ica corrections flashing)	84.6 — PX THUMP (dolo: heartheat)
93.3-		84,6
93.3		85.1 ——FX WHEEZE [zee, wheezing]
	FX RUMBLE (goo: rumbling)	85.1 ——FX WHEEZE [zee sylnexing]
91.3-	FX ROLL ROLL [gore gore gare cart rolling]	B5.1 —— FX GATA [Hang]
91.4-	—FX WHEEZE WHEEZE (ani ani. whenzing)	85.1 ——FX WHEEZE (zor whencing)
94.4	—FX WHEEZE [zxi. whoszing]	85.2-FX WHEEZE [zee wheezing]
97.1	—FX RUMBLE (oco. rumbirrg)	85.2 FX WHEEZE (zoe: wheezing)
87.2	FX RUMBLE [do do do do rumbling]	85.3 — FX WHEEZE [zon. whereing]

OUBLIETTE Your Excel Saga bonus section!

		TOUT EXC	L DADA HUITUS SECTIO
110.1-	- FX ROLLROLLROLL feature rolling back and forth)	97.3	-FX RUSTLE (zar bashes rustino)
1103-	FX AAA (aus: yelling)	974	-FX GASP (he. gasping)
1111-	—FX RUSTLE RUSTLE (pesa goes: something rastless)	98.2	-FX LEAP (hiraric jumping the wolf)
1111-	-FX ROLL ROLL [porose: ecenething rolling]	98.3	-FX SOLEAK SOLEAK (gi gyn kyn: bikn noisas)
1111-	FX SPLASH (dapor something hitting the water)	B8.4	-FX CLING CLING CHING (jun jun jun hike nesse
1112-	FX MURMUR MURMUR (zywa zawa, sometring		-FX HONK [bus. car horn honking]
	mermering]		-FX HONK HONK (bus bus- car hors horsong)
1112-	FX HMPH (chi: scoffing)	99.3	-FX HONK [bau, car hom honking]
1113-	FX SWISH [pur: swimming]	1011	-FX B0000 [abox bost hara terking]
1114-	—FX WHINE WHINE (byun byun, dog whining) —FX BUBBLE (bukuke: water bubbling)	1013	-FX SPLASH [bashe: water splashing]
1115-	FX SPLASH [zapa: getting set of the water]	1014	FX SRAB [gs: grabbing the bar]
1116-	FX HOWL [hyana: howing]	101.5	-FX RUMBLE (do do do: rembling)
	FX COLLAPSE [hena: collapsing]	1015	-FX LEAP [ia: leaping over the rail]
1122-	FX USH (u: sighing)	102.1	FX VRRRMM [ga oso son: boat angine]
112.4-	-FX GLARE liki: clerine)	102.3	FX BWUNG [jaun. gang sounding]
112.8-	-FX RUMBLE (do do do rumbling)	102 3	–FX DEE OE OE OEE DE fisku teku teku: Chinose mostoj
113.2-3-		102.5	-FX WHEEZE WHEEZE [zee zee, wheazing]
113.5-	FX SHAKE SHAKE (burning shaking)	102.5	-FX MUNCH MUNCH (man most: menching on fo
113.5-	—FX SIGH (has sighing)	103.1	-FX BAM [goon: whacking into something]
1162-	—FX HO HO HO (he he he: laughing)	103 2	-FX CRUMBLE (meri: rock grumbling)
1143-	FX SIGH (see: sighing)	103.3	FX DASH DASH DASH (zuznum running nevey)
116.6-	FX TA-DA [zure presenting with a figurish]	1033	FX DASH (to running)
116.5-	—FX GRR [inc getting on royed]	103.4	FX CHING CHANG (kin kir: swords clashing)
115.1-	FX BAM [teran: door stamming]	103.5	-FX CLANG CLANG (g. gin gin gin gyu: swerds clashire)
115.2-	—FX FUN FUN (terrering)	103.5	-FX DASH DASH DASH [go go go: running]
115.5-	—FX CLICX (gecha: door opening)	104.1	-FX DROM DROM DROM (Dakara bakora bakara: hi
1183-	—FX WCBBLE (yere: webbling)	1043	trotting]
118.2-	—FX OH MY (shire: protending to be sorry)	1041	FX TOPPLE (zu zu: fulling over)
116.2-	FX TWITCH [biks: twitching]	104.2	FX POWI (dask gunshot)
116.3-	FX TEAR (jiwa: troning up)	104.3	-FX POWI (dank gunshot)
1121-	-FX W088LE [farner webbling]	101.4	-FX POWI (daat gunshot)
117.5-	—FX SIGH (for. sighing) —FX SMILE (for evil smile)	105.1	- FX WHBOSH (ni: arplane taking off)
118.4-	—FX HEH (fo: small lough)	105.3	FX RDAR Japon engre rozeing]
1182-	— FX HMPH [zn: getting annoyed]	105.4	-FX VRRRM [kir [eleplane flying]
120.2-	FX PANT PANT [fu fiz panting]	105.8	-FX POW POW (den dore gunshots)
120.4	FX WHOOD Shyuar wind howling!	1081	-FX HBLD [shur holding up screething]
120.5-	FX CLENCH [ga: clanching her first]	106.1 108.2	-FX BANG BANG [berara: bullets hitting it] -FX WHOOSH (nomi: taking off on motorcycle)
1211-	FX RUMBLE RUMBLE [go go go go go rumbling]	106.2	-PX VRRRM (coras car angine)
1213-	FX SPLASH (pichuan, something betting the water)	106.3	EV DECODED COME CALLED THE COLUMN COL
1214	FX EEEK [N: gify somen]	100.0	-FX BRRARRBRRRR (dogegogogo goti, metor: reises)
1214	-FX MMF (girl: struggling against the ropes)	106.4	FX WSSH SWSSH WSSSH [zacaznina: ocean w
1214-	-FX URX UNGH (gi gl gl: strapping against the repus)	107.1	FX WSSSH [zazazaea: opean woves]
1223-	—FX HEE [iyear embarrassed leugh]	107.2	FX WHEEZE WHEEZE [zoe zee, whenzing]
122.4-	FX GRR GRR [ira ira: being amoyed]	107.3	-FX WHCOSH Ears chain flying through the air)
122.5-	FX WELL. [seto lit "well."]	107.4	-FX SNAP [gaid: chair locking around her neck]
122.8-	FX SEEP BEEP SEEP (tou tou tee, bosy dial tens)	107.4	-FX TIGHTEN TWIST (giri jarıx chain tighten
123.2-	FX CUCK [kache pressing a button]	107.4	-FX TUS (ge: tugging at the chain)
123.2-	—FX BOOM (bun. en explositas)	108.1	-FX TIGHTEN (gin girl girl chain fightening)
123.6-	—FX SIGH (flux septing)	108.2	FX TWIST (givi: chain tightening
124.4-	FX RUMBLE (go go go rumbling)	108.3	-FX PULL (jiri: pelling back)
124.5-	—FX NOW [24]: raising its hand/commanding her to meak!	108.3	-FX PULL (jiri puling back)
125.1-	FX RING RING (townru: phose ringing)	108.4	-FX THU0 [do. falling down]
125.2-	-FX RING RING RING (torruru phono ringing)	1085	-FX WHOA (occ. non-specific exclamation) -FX CHEW CHEW (massha massha enting)
	FX RING RING [torararu: phose risging]	109.1	-FX CHEW CHEW [massha massha entirp] -FX TOSS [poise: tossing leftovers away]
1253-	-FX RING RING RING (tanarum phone ringing)	109.2-	-FX HM (funr thinking)
125.4-	FX CUSX (chs: answering the phone)	109.4	-FX BLUSH [knas: blushing]
126.1-	FX CINCH (gya: tying a knot)	100.4-	- N OCCON (CHINE SHOWING)

139.3-	-FX KLANG [queho metallic clong]	12	62	-FX TA-CA (zont: heroic flourish)
139.4-	-FX SLIHOOCE (idshirin, slowly sliding the door	12	82	-FX BUBBLE [book water bubbling]
	opet)	12	71	-FX ORIP ORIP (buchi bushi: water dripping off Egole)
139.4-	FX SHAKE SHAKE (furu fure fune sheking)			
149.1	—FX 000M [doon: sinister flourish]		21	-FX PANT PANT (for feet poeting)
140,1	FX EEEO [hit screening]	12	9.1—	-FX CHIRP CHIRP CHIRP [chan chan churc birds chircinn]
140.3-	FX RUMBLE (go go go: rumbing)	19	93—	FX RING RING (kapan kapan prayer bell ringing)
	—FX MGAN (goo: mouning)			-FX RING (kepen prayer bell ringing)
140.4	FX FLAP FLAP [toxis bosssoan: tinds Syring eff]			-FX SWSH [st: holding out hands]
160.4	FX FLOP (dosa. felling down)			-FX TA-DA [zon. presenting with a flourish]
1411	FX MBAN (hoher-mouning)			-FX GASP [trice: gasping]
1412-	FX CLENCH (gu-gripping the broom)		11-	-FX TURN TURN (kuru karo taming around)
	FX RUNBLE [do do do do: rumbling noise]		11	-EX HMPH (fourt lit. "hesph")
141.5	FX BWA HA HA HA (we to be he to: teughing)		13—	-FX 00 (ea: beginning a chest)
142.2	—FX 000HH (hox meaning)		14-	-FX MM (or: ending a chant)
142.3-	FX FLASH (pike: something firehing)		21-	-FX RUNRUNRUN (de de de de running ewey)
142.3-	-FX HEL (hears, ist, "Hoit" alt, "HAL")		22—	-FX RUNRUNAUN (de de de de running away)
142.4-	FX RING RING (kapen kapen: ball ringing)		22—	-FX FREEZEI (farilissi-he uses English word)
143.1	-FX DUNK [charin: come clinking]		23—	-FX CRV (kot: birds cowits)
143.1	FX CLAP CLAP (pen pen: clepping in prayer)			
143.2	FX JINGLE JINGLE [juru jara: coins jingling]		2.3— 2.4—	-FX CAV [kas birds coving]
143.3	FX 000 000 [kurupe: pigsons cooling]			FX WHEEZE WHEEZE [are zee: whorzing]
143.3	—FX COO (kurura pigeans cooling)		3.2 3.2	FX THUMP [go: thurrping noise]
143.3-	-FX COO COO (ku ku: pignons cooing)			-FX FLAP FLAP [base bassesse birds flying off]
	FX RUUUMMBLE (go go go go. something rumbling)		3.4	FX YES [ODM: positive exclamation]
145.3-	-FX BOOM [door: zon-specific load noise]		3.4	FX STAGGER [yare staggering]
145.3	FX RDAR [behave over of the altyso]		3.6 3.6	FX MUMBLE MUMBLE (butsu betsu: mumbling)
148.3	—FX ORUM ORUM (dentsuku. drumening)	13	3.6	 FX SCRATCH SCRATCH (geri geri, scratching at the pround)
146.3-	FX ORUM ORUM (donosaka: dramming)	13	3.B.—	-FX SIGH (fur-sighing)
145.4	-FX ORUM [doe: drum beat]		3.7—	-FX MUMBLE MUMBLE (betsu betsu membling)
145.4	—FX ORUM [dor: drum beat]			-FX RUMBLE RUMBLE (do de de de, rumbling)
146.4	FX ORUM (door dram beat)			FX STOMP1 (musical stamping out the drawing)
146.5	—FX DEE DE DEE DEE [pli byurarus: flute playing]			-FX SNFF SNFF (fun fun: sniffing)
167.1	FX CHATTER CHATTER [wer was wair crowd nooses]			-FX HOWL [hyan. howing]
147.1-	—FX WOW [guya. crowd noises]			-FX HOWL HOWL [hyan hyan: howling]
	FX HDD [hoe: monning noise]			-FX RUSTLE RUSTLE (great good bushes rustling)
147.2-	FX HAHAHAHA [webshele laughing]	139	5.5	-FX RUSTLE RUSTLE (gasa gaza: beates restling)
147.2	FX HOD [hou: mooning noise]		58	FX RUSTLE RUSTLE Jacon pour beches rustling
147.3	-FX HAHAHAHA [wehsheho-loughing]	13	6.1	-FX RUSTLE force- bushes rustlined
148.3-	FX JINGLE [kea-coins jingling]			FX AAACK! [gokyae: screaming]
148.3	—FX SULK [mu. sullarg]		6.2—	FX FLAP FLAP (bean bossess: birds flying off)
148.4	-FX TAOA (door: presenting with a flourish)	139	8.2-	FX SHUT UP [urusel: lit. "shut up"]
149.3-	FX SHINE (bekker, imagined shiring)		6.2-	-FX THUO (go: something latting the ground)
148.4	-FX HOWE HOWE [hyan byon: howleng]		7.1	-FX MGAN [hohes: mouning]
1495-	FX HOWL HOWL [tryse byon: kowling]		7.5	-FX CAW CAW [knn knn: birds cowing)
150.1-	-FX DASH DASH DASH (butzistic nurring)			-FX MGAN [hox marring]
150.2	FX WHOOCOSH (gop ooe: fire rearing)		B.1	FX SLICE (tapear: sliding door opening)
160.5	—FX OH HO HO HO [hitcholo: evil laughing]			-FX TWITCH (bike: twitching)
151.1	FX WHOOOSH [gos oce: fire rearing]			-FX MGAN (box meering)
1511	—FX HO HO HO (hitohoho, evil (sughing)			-FX H0 [he: mosning]
1512-	FX WHOOOSH [gos osc: fire rearing]			-FX H0 (he: mouning)
1512-	FX OHD (hoe, evil laughing)		8.5	-FX SHAKE SHAKE SHAKE (faro furo fiana sheking)
1513	FX DRADKLE CRACKLE [go go go: fire crecking]			-FX TAP [pon-tapping the door]
1513	-FX SNAP (pachi atatus burneg)		91	-FX HO (ha: mouning)
1513	FX SNAP SNAP (pochi puchi statue burning)			-EX HOD (hoe: monarry)
151.4-	FX STRUGGLE [dat: struggling]		9.2—	-FX HO HOO (he has: metrisal
1514	—FX HOLD (gi: holding her back)		82-	-FX WORBLE [yern webbling]
152.1-	FX TUG [za: tugging away]		9.2—	-FX WORRLE from wathing
152.1	-FX GRIP [gys: hanging on to her]			FX WORRLE WORRLE [yero yara: wobbling]
	-FX RRSDQAR (one, fire source)	14		ix needs needs that has account

OUBLIETTE Your Excel Saga bonus section!

			C. DADA DOTTES SCENO
184.4 185.2	—FX CHOMP (bishas: muntis nating butterfly) —FX 6AM 6AM BAM (dan don dan, banging the		FX SNAP SNAP SNAP (goods) pacts pactic status barraing)
1002	table)	152.3	-FX RREDDAR [goos: fire rearing]
185.3-	FX SNEAK SNEAK [koso kose-being sneaky]	152 4	-FX SOUEEZE [gyusu-squeezing)
165.3-	—FX BAM [ben: hitting the table]	153.1	FX BDCM 00 [thud]
165.5-	FX SCRIBBLE [surstana serbbling]	153.2	-FX RRROGAR [good: fire rowning]
168.2-	—FX SCRIBBLE SCRIBBLE [sura sura: scribbling]	163.3	FX STAGGER (gure: staggering)
166.3	—FX SCRIBBLE (surarens. scribbling)	164.1	—FX PUNCH [go: punching har]
166.4	—PX STARE STARE (jiro jiro: staring at them)	1541	FX SWING SWING (but but swinging her fist)
168.5—	FX WHISPER (hise: whispuring)		—FX ACKI [gs. crying cut]
168.5-	—FX WHSPER [hise: whispering]		—FX RRECOAR (good: fire rowring)
1685	FX WHISPER [Viso: whispering]	1542-	—FX DASH Jde: dashing off)
166.6-	FX BEAM [pair smiling at thum]	154.2 155.1	-FX COUGH [gets: coughing]
167.1	—FX SNOW [bit snow falling]	155.1	-FX GRAB [gashii grabbing her]
187.3-	FX H0 H0 H0 H0 (to ha ha ha: lawghing) FX BEEP (pi. phosa benping)	155.1	—FX ORAG (gir: brins dreaged) —FX ORAG ORAG (gir: gin. bring dregged)
167.4-	—FX CLACK (kata, franing back in her chair)		FX RREDUCAR (see on: fire roaring)
168.3-	—FX HUIP? [syst subtlenty appearing]	1561-	FX WHEEZE WHEEZE (zee zee: wheezing)
168 4-	—FX BOW [poke: bowing]	158.1-	FX WHEEZE [zno: who scing]
158.5-	FX WANSH [the: disappearing]	156.1-	FX HUFF [hen breathing head]
169.1-	-FX STAGGER STAGGER [fare fure: staggering]	158.1	FX WHEEZE WHEEZE [zee zee: wheezing]
169.2-	-FX HM? [too questioning roles]	156.1-	FX RREQUIAR [goods fire roaring]
170.2-	FX STEP STEP STEP [kan kan kan footsteps]	156.2	-FX RRECODAR [goods: fire rearing)
170.3-	FX GASP [bloss: gasping]	156.4	-FX 6L000 (us: fire truck swan)
170.4-	FX 69/98/NG (torunary phone (incing)	156.4-	-FX CLANG CLANG CLANG (ken ken ken, bell ring
170.6-	FX CLINK (chark handing har the key)	156.4-	-FX BL00 BL000 (face face: police car sires)
1711-	FX STEP STEP STEP [kan kan kan footsteps]	156.5-	FX DASH [de. curning owny]
1712-	-FX CLANK (kachanic unlocking the door)	157.1	FX RRECODAR [goods fire rouring]
1713-	—FX CHA [char door opening]	157.2	-FX RESUGAS [so co: fire roading]
1714-	FX RUSTLE RUSTLE (suta suta: entiring the room)	157.2	-FX H00 (hos: old man meaning)
1714-	—FX SNIFF SNIFF (fun fun, sniffing)	157.3	FX CRACK [pishi, status cracking]
1715-	FX TWINGE [peta: stepping in mid-stop]		FX CRUMBLE (boro. status crumbfing)
172.1-	FX CREAK (ql gill: ropa creeking)	157.4	-FX H07 [ho?: quastioning mean]
172.2-	FX DAMSLE (burzan: body dringking)	157.4	FX CRUMBLE (bora status crumbling)
172.2-	FX DANGLE (bureau body dangling)	157.5	-FX BLEAM [kiru, status gleurung]
173.1	—PX_DASHDASHDASH [dodu.factor: running out of the comit	157.6	—FX BLOCO (see fire truck stren)
173.2-	—FX WHEEZE WHEEZE (zon zon zon; wheedig)	157.8	—FX BLOG BLOGG (faon from police car siren)
173.4-	—FX EEEB (bits high-pitched scream)	157.6	—FX BL000 (uv-fire truck siren)
1736-	—FX SLAP [go slapping her]	157.6	FX BLEE 6LOO (pii poor peribulance's siren)
173.6-	—FX KACHA (gacha: door opening)	157.6	-FX HO? (ho ⁴ : questioning mean)
135.1	-FX STEP STEP (to ker walking toward them)	157.6	-FX RESCOOMS [geood: fine roaring]
1244-	FX HEH (fa., sheepish laugh)	198.2 158.2	—FX VRRRMMM (berototis engine revving) —FX CHUGGA CHUGGA (outen outon: train reises)
175.1-	FX MUMBLE (notsur): mumbling?	156.3-	—FX BUZZ BUZZ (pour pour flux bezzing)
175.2-	-FX STARTLED [dokkiri, being startled]	156.3-	—FX HEH HEH (for to for laughting weakly)
175.5	-FX THUMBS UP (see giving the thumbs up)	15U	-EX DRIFT (Bliff (shin shir; snew falling)
176.2-	-FX GLARE (ka: glaring at her)	1613	
	FX SO THERE (lopper: bring assertive)		 FX SHIVER SHIVER SHIVER (kets kata kata kata kata shivering)
178.3-	FX KADHA [quchs, foor opening]	1613	FX CRACKLE SNAP [pachi pach: fira cracking]
	FX HMPH [fan: grunting]	1613	FX BRFR (soo-being cald)
1766-	—FX CLANK [kapan. clanking noise]	1613	-FX SNAP SNAP [gachi şachi: fire ereckling]
1766	—FX OPEN (kuppa: door opening)	1631	—FX PUFF (pus: puffing up)
1772-	—FX TILT [che: tilting her heed]	163.1	FX SHIVER SHIVER SHIVER (gate gata gata gata shivang)
1773-	—FX SWSH [so: phost appearing]	1631	—FX RUSTLE RUSTLE (geen geen blanket rustling
177A	—FX STEP STEP (suto suto, welking away)	163.1 163.2	—PX WHUMP (do: faling backward)
1774-	—FX SWSH [sun ghost dangling]	164.1	FX THUMB [pero, thumbing through money]
177.6-	FX SWSH [sur: ghost dangling]	164.1-	-FX SLARE (it: glaring at hirr)
177.8	FX SHJT [batter door shutting]	164.3-	-FX GREER (seec. being segry)
177.7-	FX CREAK (gishiri: rope creaking)	164.4-	-FX SGB SGB [u u: subbing]
176.3-	—FX SHAKE SHAKE (bun bun, shaking her head)		

therity, dead service. If Openic connect give up being as excession. If their indextended to show him have to perfect bis path nevertheless. Frank Miller wrote back in 1987 always the impact this story made an him this painting of Jiloid and Openin making yes contact of the mement of death is the curve to Yol. 21, and its assertion of a professed filefolity to Buddhist workfolia.

23.4: In the original Japanesa, Kyahetsa bataka de tsu-Awazzete, e riff on the title by which J.D. Selinger's 1951 novel The Catcher in the Ryo is best known in Japan. I say "best known," because the nevel has been translated into Japanese four different times, most recently in 2003 by Haruki Marakemi, whase own 1977 navel Norwegian Wood is sametimes said to have had the same impact an Japanese youth as The Catcher in the Aye—I suppose this would be a good time to mention that the protogonist of Narwegian Wood's named "Taru Watanaba." But the particular edition Matsuya was holding was a paredy of the 1964 version by Takashi Nozaki, which, as of 2002, had elready passed the 2.5 million sales mark in Jepan. You could tell this in the original Japanese, as all four translations used rent titles; Mazaki's version is called *Rai mogi-batake* de trackamaete (Uterally, "catch in the typ field"), wherees Hurekami decided it was best to simply render the English title in katakane as *Kyacotia in za rai* (why not *Za k*yacche in ze ra?). Dan't think the editor is trying to be funny here—if you want to hear semething funny, listen to his own attempts to pronounce Japaneso, an experience that is, in the immortal wards of Sock Club, "a treat in itself Anyway, it's an improvement on the title of the ariginal 1952 Jepanese versian, *Kikkona nonrai* l'A Dengerous Age'—age as in how ald you are). Although, I den't know; a lat of fereign editions of The Catcher in the Rye grappled. with the problem of trying to convey the title's image, which even Haldon himself admitted was crazy. And sometimes, changes like these ere made with good intentions, in hopes ing a larger reedership for e warthy book. Who's to say Excel Saga wouldn't sell better if we called it Alg-Boobed Meganekko Scientist? Doubtless the most famous reference to Selinger in recent atake culture is the Leagh Hen's loga in Ghost in the Shell-Stand Alone Complex, but let's not forget Akimi Yoshida's Baxana Fish (the project 1 most regret having to leave), from a time when being a gey character is manga didn't require you to file your chis to a point with an emery board. Heck, even the opening thems to Pani Pani Bash references The Catcher in the Rye, which donsn't mean you're allowed to stick the DVD in your back packet on the way to an essassination. Salinger, with his ettention to the concerns of youth, might enjoy Pani Pani

Assh. Then again, he might not. He's a mysterious fellow 23.4 alaph: The Arst opening theme. The OSusque "Kirci

23.4 both: It's not in the actual anime apaning because it shows up in the second verse. "Ro-i mu-giiii...ba-ta-ke ja

176.4	-FX STEP (za taking a step)
1781	FX LOOK LOOK [kysto kyoto looking around]
179.2-	FX LOOK [kye: looking around]
1785	FX JERK [as- jerking in shock]
150.5	FX THUMP (dokin- n hand best)
	-FX CHOP [chop: a karate chop]
	-FX HUH? (gike being surprised)
182.3	FX RUN RUN RUN (do do do do: running)
	FX DASH DASH DASH [do do de doshing up to her]
183.1	-FX TRIP (terc tripping)
1833	FX FALL [tetaat: felling]
	-FX S08 (wore subbing)
183.4	-FX DRIP DRIP [boto bote: water dropping]
184.2	FX WSSHH (share water running)
184.3	FX TREMBLE TREMBLE (Suru force transbing)
1843	-FX TWIST TWIST [kyu kyu: stusting off the faucet]
184 4	-FX TWIST (kyer shutting off the faucet)
184.5	FX COUGH COUGH (galo galo, coughing)
1845	FX EEE [een-yolling]
1853-	-FX UGH (o o a. feeling swful)
185.5	-EX FLUTTER (giraria: cleth flutterina)
165.6	-FX SRAB [tu: grabbing cloth]
188.1	-FX RRRRUUUUMBLE (go go go go go: something numbling)
****	EV CLAR CLARCE FOLLOWS
107.5	-FX CLAP CLAP (pon pan pan pan: clapping) -FX PULL [qu. pulling]
	-FX CRUMBLE [boron: plaster grambling]
102.4	-FX CRUMBLE [torore: plaster crumbling]
160.1	FX CRACK (bars wall felling in)
1001	-FX CRUMBLE (tors: planter crumbling)
1981-	-FX CRACK [barrow wall falling in]
	-FX HEY! [bank non-specific load noise]
100.4	-FX DLACK [cha picking up tool]
100.4	-FX SLAM [gutes! door sleeming]
168.4	-FX DASHDASHDASH [geteta: running down the
	31883)
189.5	-FX FLEE (fisit running away)
150.1	FX BUN RUN BUN (do da da: puntina)
	-FX THUO (dosa: falleng down)
190.5	-FX CRACKLE CRACKLE (pachi prehl, fire cracking)
180.5	FX HEH HEH (fu fu fix kaughang weakly)
1911	-FX PLASTER PLASTER (petta petta: applying plaster)

1911—TX HEN HEN HEN (MANUL Insigning)

I'm thinking of conceeling clases to buried treasure in the sound FX list as a revent to those who shookinkly must read everything. Of course, seeking as how marely this book conces out, I can understand your wanting to get full yellar.

13.6. The least you to the right of the chain is the come reciting in the immunes specify row 14.2 of Least West and Collection of the Control of the Collection of the Coll

Your Excel SAGA bonus section!

'the way of the warrior." Whea you think about it, that's actually a very telling phrase, concentrated on the warrier. as apposed to Sun Tax's famous The Art of War, which concentrates on the war. You know, the war.—the thing the warrier is supposed to wia..?

79 & I'm kind of eddly delighted that, in the script, the translater rendered the inacription on the monument as "Great Eigels Nic jacet." I say "eddly" because that's giving it to me pert in English and part in enother langu mange is not being translated into. Latin The Latin words, Aic lated were given as a translation of the second half of the original Japanese phrese inscribed upon the monument. Idai nava Elania koko ni nemara: Rarally "Here Sle Ithel Great Floria." Now, what fascinates me is that while hic jacet (literelly, "here lies") used to be a very con phrese on tombs is the Western world, by "used to be." I mean "prior to the 16th century." The editor was recently minster Abbey, in whose precincls peop been buried for struest one thousand years, which makes it an ideal place to observe changing fashions in momerial inscriptions, and in the 1700s, you began to see traditional Latin ebandored for English obits of such longth to put even an *Outlivite* entry to shame (I know it's in St. Poul's, not Westmiaster, but I was delighted too with the inscription for Lard Rodney, Vice Admirel of England, praising his service through which "affectual protection was afforded to the West Indian islands, and to the commercial interests of this Aingefort." Halians were more honest with their veterens is those days). So where'd this hic jacet come from? Sometimes foreign-language dictioneries rotate translatio that might themselves have you reaching for the dictionar perhaps because, especially in the case of old established reference works, the first edition came out some time ago d subsequent editions retain the old translations (or tain them in addition to newer ones). Case in point: every h-language marge translator of the pre-Wordtank era knows the 2.012(1)-page Konkyosobo's New Japaneso-English Michigary, the "Green Buddess," as Trish Ledoux ne editor who mode me an editor) would coll it. Bat the first edition of the *Knokysishe* came out in 1818. Just on geog 655 along. I am informed that a know-e is a "galanty now," that kagen, when proceeding certain other kenji, cass "crithmemoter," and that a kagenna is a "profes ta." If it waren't for yasi manga, I wostda't even know that tast one, for 1918, portraps the kind of peopla who would he interested in Japanese were presumed to know some Latin too: it was ence e required subject at the secondar school level. Or that's what they used to tell us back at Miromonte H.S., where Latin was the single most popular, subject because, they thought, we believed their line i how it would help us on the SATs—the roots of Englis words, and so forth. In reality, it was the most popular for two ressons: it was thought of as an easier foreign nge requirement because you waren't expected to to speak it, just read and write it: and two, TO-GA. TO-GA...TO-GA. I wast you to picture the editor, junior year

na-i nooo...to-ri-a-o-zu wa o-OX sas-sa to tsu-ka-mae-te va., BUN, BUN, BU, BU, BUUUN kiirai BA-KA-N-SU va. BUN, BUN, BU, BU, BUUUN kiirai BA-KA-N-SU ya. "Ain't na letter "V" in Japanese, remember.

23.4 gimel: Oh Me-mi, BAN BA BAN BAAAN! Doko wa mito-i-ru no yo'i'm sorry. It's a very catchy song. You can't see it, bat I was wagging my finger towards you in the lest idere manner on the "doko wo miloiru no yo."

37.k: The Haked General (Hadaka no taisho), a story first filmed in 1958, became a beloved chestnat of Japan TV that has ren, off and on, as a series of specials on Fuji. TV since 1980. It is, as the saying goes, based on the true story of Klyoshi Yemashita (1922-1971), a men of somewhat nilar mentel powers to Iwata, Unlike Iwata, how Yamashito had great artistic talant and would make intricate ions of the landscapes he saw in his travels using chgirf-e, a collage technique where the image is built up through little bits of colored paper. His wendering life beg during the Second World War, where, in ADEO terms, he showed his wisdom was higher thee his intelligence, evoiding the draft and managing to keep doing his art throu the simple expedient of going around in a shirt, backp and nothing else-hence the very special renk with which

30.1: In the original Japanese, Misaki compared Memochi ta Kuronoseke Dishi (1659-1703), who led the famous A7 Roma in their plot to everage their lend, Negarrori Asona. After Lord Asano was required to commit segspater and his lands con-fiscated. Dishi speek nearly two years secretly planning the successful assassination of Lord Kiro, the high-renking official responsible for Asana's downfall. The difference perhaps (other than rebady in Excel Sagu getting disem-boweled), is that Olshi famously threw suspicion off hims through disgraceful and scendalous living in the plansure quarters of Kyolo, meking it look as if he no longer cared out samural honor. That would be lateresting to see chi do, bat it's not really her style. The 47 R incide at was only made more famous through its 19th-century fictionelized account, Chashingara, which has been adapted many times for stage, television and film The story has remained popular in part because of the iring controversy over how its various figures should be interpreted; in his Autodolgraphy; Yukichi Fukuzewa ut haw, when he was at college in the 1850s, he'd hone his debating skills by orguing both pro- and an arguments. Interestingly, is what is often regarded as one of the most definitive statements on samural volues, Regulare, (it's the book Forest Whitakor's always quoting in Glass) Boyl, Tsunetomo Yamamoto, writing only a few years after the ectual 47 Rosin incident, argued that a znaf semurei wouldn't have waited or platted as Dishi did, and would have gone straight for Kire. In which case (lish) would have ited; but to Yamamoto, expressing one's sincerity and willingness to die at any time were the core of Austride.

against its producessor, and in the 199s we were reacting against the '79s and all its works, of which the Afro seemed the most potent. Jheri curls on our mecha pilots-that's ut we wanted to see. The first people who really tried to revive the 1979s were the Beestie Boys, an their 1989 olbo Paul's Boutique-an attempt that, like, the album itself, was largely disn ssed at the time with the contemptuous flick n-top fode. It wouldn't be until a few years later that Quentin Tarantine revived the '70s in earnest. These things seem to go in twenty-year cycles. I know it's a mosssion and everything, but I but you could turn a nice profit if you buy a whole bunch of flamed shirts right new, while prices are cheap, and then resell them during the big grunge m vival in 2012. If that seems too speculative, at least buy a copy of Paul's Bostique, which has the most intricate use of copy (or year a seek) sampling of any hip-hop album ever made (it was released before artists were legally required to got permission to use samples, and therefore glorfully uses over a hundred of them), and which on the very first track boasts, 7 gef more hits than Sadaharu Oh. "Anyway, Ide Gauge. In his more nits man saturdary bit. "Anyway, Ide Gauge. In his eyewitness account of the early days of Gainex. The Hotenki oirs (availeble in English from AGV Manga, although If's a book). Yasuhira Takeda tolks about how, when th wirm making their first student anims. Um opening film for Gaicon III (their more famuus Gaicon IV anime would be two years later), producer Tochia Gkeda abjected to a scene where smake from a fire was to form a lde Gauge. The lds Geuge is just weak! It's get no impact. We should define have it form, like, a stylized version of a girt's ______! How that would be impact! We need to do something that's nover been done before-otherwise, them's no paint in this at all!" The "_____ Proposel" became an Adé Gze of Okeda's, to the extent the rest of the staff begged his girlfriend Kazemi Amene (for whom the Sonbuster character was named) to say something to shut him up, which shn promptly did via the counter-offer: "Well, if you mally waxaa do something no one's ever dane before, why don't you have a _____-eating contest instead? You went impact? That's impact." By the way, if you can't figure out what the

missing words are, you need to read sorm of our filther "M-read titles, ibus Saikkon or Telékonkindraet." 1912-5: This is possibly Petro's sacond appearance in the energy (I'm first, also an a danned ship, was in Yet. 11. Missian 5.).

115.5. Shong did ass the English words 'high bearsin' high the sinest limited, Japaness promucialism shreeheds. How in disting to the for the shift the Japaness or deposite high places to man; thing spatis," Ear. It is in very purifies mood, an English-speaking person would that it to men' ne's breat "or "arrows." The Japaness am often owner of the differences between the way beyou she being least words and the memings there wands trees in their regional lenguages, on oth his a sometimes brought us for harmonism or rance effect. Maintaily, though Lenth high way the words without Brids also more that is a reference or the words without Brids also more this as a reference and words without Brids also more this as a reference or the words without Brids also more this as a reference and words without Brids also more this as a reference to the size of the time of the size of size of the size of the size of s

of high school 1986, trying to conceal his copy of the This Is Animation, Macross—Ai Obsertainnasuka? book behind his capy of *Our Latin Hardinge*, which wasn't easy, because the book was considerably larger. Nevertheless, the shade of Mrs. Bisie will perhops be pleased that the two fields did eventually come together here. Se I was thinking, if g to be *that* kind of party, I might as well go all thn way and have the whole thing be in Latin, complete with the traditional use of "T for "T thence *lecal* instead of Jacob, and the irresistible phrasing Moona Elanfofor "Great Eigels." (Years ago at VIZ, there was some outside marketing consultant who came in and gave a half-hour talk where she repeatedly mentioned how she was going to help us promote aur "magne." I meen, come en. it's the clieut's main product. But maybe it wasn't a mistake the she just hornistly thaught it would sell better if we celled it magna.) Ta see how magna Elgala fantasizes her monument being, gets the tiny Lord II Palazzo about three stories below her left foot in the bottom right panel. This seems to be a thing with Elgala; mmember it was she who suggested to Senior Excel in Yol. 11. Mission 6. that after the conquest, people will be reising "huge breaze statues" in their honor. Interestingly, for back in Val. 3, Hission 4. Excel dimanind that while Lord II Palazzo, Hyatt, and even Mince would in fact be commemorated in this fashion, she herself would be given only a 1/144 scale figurine. By the wey, the word activus has among its meanings in Latin. "Soul," but it's declined as active in a phrase carved onto a lat of tombs in Westminster Abbey: Cajus anime propinietus Beus-"on whose soul may God have mercy," a plee otaku richly require

100.1: The symbol within the circle at upper right is the lde Gauge, which appears an the cockpit screen of the Idean robot (whose many-combining silhouette is behind thn Gauge itself). Both am from the end-of-the-disco-em series *Space Receivey Mose*, directed by Yoshiyuki Tamino. most famous as the creator of a little franchise called am Akmost three decades later. Advan is rarely actually watched; it's more known among today's American anime fans (and perhaps, today's Japanese anime fans as well) by fans Land perhaps, Today's 2-19/ansear minor rasis as were visit reputation as an influence on The End of Evangedise. And that's trace it was also an influence on Bossac's Evanduster; both in this massive size of the Utular (art-hut-hut-hut-hut) rebut and in the kind of supervespons the Evanduster possessed. But I was an American anime fan in the early 1980a and I am going to be honest with you-I don't mm here being into it back then nither. And I will be honest with as to why, as well—it was because of the main character's hair. Afeon wasn't thought of as that show with the Black Hele Carnen-it was thought of as that show with the Glaut Gerage Afro were by its main character. Cosmo Yuki, That the Afro was ance disrespected is notemily shocking to the Excel Saga fan. Maybe we were being erficial. But them is nothing more superficial than an staku (our anothetics am literelly two-dimensional, aft all). And you have to anderstand that every decode reacts

Your Excel SAGA bonus section!

(positive or negative, depending on the writer's intentions) For what it is worth, Excel chose for i-ru-he-ra-tsu-o kanii meaning, m spectively, the verb "be, exist, reside," followed by the neuro "Lepis Inzuli," "clique, sort," "silk gazze," "port, harbor," and "king," Note that Excel used the same "ro" kanji that the Japonese used in the pre-modern ere to spell out the words "Latin" and "Rome," appropriate enough perhaps for use in "Il Palazzo," which is in fact an Italian n tableugh, as longtime meders know, the charocter was named for the Fukuoka helel, and necessarily because he's actually Italian. Some claim his origins the instead in a land nemed for a Fukuoka shopping mall). Fukuoka is e major port town, perhaps the lapis lazuli is a reference to the blue skias II Palazza has speken of in visions? It's "7-ru," by the way, rather '7-fo' because 'T' and 'r' amn't separate seunds in Japanese—but why "ke-ra-iso-o" rather then "po-ra-iso-o"? It's because, originally, the "p" sound wes ast native to the Japanese lenguage, but was introduced to it later: it's impresented in Japenese by modifying a kane beginning with "it." In some circumstances such kanji can be, ar am, pronounced as if they had e "p" sound insteed: perhaps the most famous example in modern times is the name of Japan itself, Milan, which during WWII was alten given the presumably more SAR-sounding prenuncia-tion Kippor.—hence the Allies' stang form, "Nips." In the orininal menge, "Il Palazzo" is otherwise olweys writtea in katakana, a fact (plus his appearence?) that causes people to assume it'e a forsign name, but Excel presuma chose karji to spell out his name hem to make the ignor masses believe him to be one of the eight million felus one) Japanese gads.

148.4: These banners just say "Prayer for Yersatility" and Wish Fulfillment."

151.1: I know it's e Shinto. nst e Buddhist shrine, but this appears to be an aliusion to Yukio Mishima's novel *The* ple of the Golden Pavilion, or more particularly, the late, Kon Ichikawa's 1958 film adaptation of it, Enjo (Ishikawa, wha died in 2008 at the age of 62, making movies at until the end of his life, was the last surviving member of the generation of directors such as Akim Kurosawa and Hiroshi Inegabi who brought Japanese cinema to world attention in the 1950s: he is gardied as "Director Konbu in Yol. 7 of *The Korosagi Corpse Belivery Service*s. When ia the original novel, the protagonist wants to burn the beautiful temple down out of demoged erry, in the film, co-written by Ken's wife Netto Weda, he is driven as mu by idealism against the gread of the head priest, reger for the densitions of lourists ut the Golden Pavilian. The editor greatly myrets missing while in London Darne Judi Dench in Mishima's *Madame De Sade* at Wyndham's. Be hes e distinguished before a uished history of missing plays, going bach ut least to a 1983 performance of Breaking the Code in New Orleans fit turned out the house manager was a fan of Mivazaki's Lapate, when the sudden onset of a waking hangaver lad

to the fact that people am mading this mango in English People like you!

129.1: The chepter title is a reference to the eight million kami (translated "gods," or localized as "spirits" if the rphic is thought to have strong! beliefs) traditionally said to exist in the Shinto religion.

131.2: The sign, which would agringly indicate the shrine's affiliation now reads "ACRUSS Affiliated." The same sign appears in 143.1.

131.3-4: Little Mince is saying out the first syllable of the famous "Jewel in the Lotus" matrix, most typically romatized from its original Seashirt as *Our many padron Auro*, be which the Japanese, owing to Chinese historical influences ay as *On many Anthony and Management* as it is emblematic of Shingon. the eseteric form of Buddhism within Japan (and mixted to the Tibetan Buddhism of the Batai Lama, with which it sheres common roots). The joke hom is mininiscent of uij'e remark to Umi in Yol. 12's side story "This Is the Park in Front of the Shiouji Research Institute" that "you shouldn't recite Buddhist setres in a Shinto costume." Who do you think is smerter—Hince or Um

140 A: This is, of course Awhat does he mean, "of course"?) a reference to Knowigi olso known by its official English aome, Cruzy Strice Maidens, when Jin corves the figure of a girl from the wood of e fallen sacred true, thus bringing its goddass. Nagi, back to life. You may have also heerd abost the online controversy that arose surrounding this lite, when it was suggested that its horeine might not be a virgin-etaku society places gmut value on a girl mmeining purn and seving herself for deujinshi. Kannagi, though is seid to be drewn by an actual woman. Eri Tahonashi. Which, ut first, would be like finding out Katsuhi Takaya is really a cigar-chemping dude in a stained athletic shirt, so vapi seems to the procepts of hemm, wore end transfers: But that is an admittedly superficial reaction, and it may be, to paraphrose Bonton, that one thousand years from now, them'll be no guys and girls, just fans, Actually, maybe them was raineed to parophrase.

146 3: The tall banners say Assasso (the two banji of their epper left and right, respectively—yeah. I said *left to right*, and *i-ru-ha-ra-tru-o delaysopia* (the heap running top to before). *Mossoo* is traditional on Shinis bosoners, meaning [a] dedication [to]," as is delaysopia; meening [the] Land God." The six kenji i-ru-ka-ra-tra-a however, mpresent a traditional method used in Japanese (and still today in Chiaese) for spelling out foreign words by using kanji ti sound like the syllables that make them up—this meth is celled, in Jepanese, manyagane Slace Jepanese (egain, The Chineset is full of hanii that sound alike, them is usually a choice of knaji to use for each syllable, and someti ones am chosea to convey a certain meaning or image

II Paluzzo. He's the string puller when the strings have wound to rape poll, click, splash, he he

Elgeta:
Bouncy, springy, bounce
Oit, look at me, look at me!
Was that said out load?

Hime:
Love from a mother
gentle, southing with coorder!
but should NOT smather

twater Is he east a man? When the easly thing that's Rowed is inside his head?

Kebapa. The world gets the truth an bonest integrity filtered through moustache

Pedro. Not Not Not Hot Not Not Not Not Hot Not Not Not I bate you. Pedro

Hr. Owner: Stolen memories... mercifully killing friends... To the next botal!

False Excel-Looks, talks, sounds, and acts not as she is, as she should? but you are not she

Watanebe. Stolen, token, Chi by her Lord, underhanded I will an lower

Not "Ohi" in Challels, but as in "Challeys Spassoy!" Man, Class Can Indiane Sin Tarakas played both for and Frini. That's action, pargin, if you sake now, these are all proby and, and I profitting the the date that by the Gine buth passes through Kalepu's moutabot, you may find it concept of all them tooks. Note that the Tribinia describ work if you are "Vision" "—". I remember griding into a date of the Challels of the Challels of the Challels of the works in Sake Annon qualified as heliu, the those necessity works in Sake Annon qualified as heliu, the those necessity works in Sake Annon qualified as heliu, the those necessity. him to ball back to the hotel. The next two hours in the bathroom wore a catharsis; indeed, a theater of cruelty.

151.6: Come to think of it, the fast time Elgala laid hands on Excel's penultimes, they were both drunk loo, Note, for certainly did, how in the pervises page Elgals has presumably losseand her kimono (her Seniur's remeins Instance). Old also have comoliting planned, senething clumay and likely to result in a heating?

186.1: These haven't came up for some time, but they're two of the three firks names the other is "Correy Butlerfly") the ACROSS girls have essed in the past. See the notes in Yol. B for 125.5, and the notes in Yol. 2 for 51.1.

178.6: The notion of protecting yoursalf against spirits by writing prayers all over your body dates back in Lepanese follows to the steep Mont-macht Mokelt "Heicht the Earless." First translated into English a contary any by Lafcadio Heern and his wife in the farmous collection Ministen.

186.4. In it just one, or does the skeletel Eigele look like iron Nadida's 'Eddie'? On the early pays, the takes this vision as offering and one for the fact that the strength of the "Persoy Lastern," should a man who falso in love with a besuffed women, on perceiving sha is very long died. Excel supposts it may be time to call the the "yellow ambitisme," on appropriatel paties service in Japan aquivalent to the Eighth have in with excell.

184.400003057: Iron Maiden? Eccellest!

Okay, enough of that. Contributing to Oubliefle for Vol. 23. E^O Crew of excelsegaforum.com attempts to raise ear cultural level with a broco of helbu, each socking to express the character of a different, well, character.

Hince. A tosty marsel will you ever be esten? Menchi, ab Menchi

Excel: An excessive zeal that is frugal, yet fulle Down into the pit

STROUJE
Not a criminal
ignores laws, does not break them
well, usually...

Pale, stained, on the floor lasks so natural to her please, revive again

OUBLIETTE

Your Excel SAGA bonus section!

will be lost in time; like tears in rain. Time to die Trish pointed out that a classic haiks contains a reference to the second; I thought the mention of print would qualify (especially in Los Angales). But I we wrong for a different and obvious reason; I had always thought there was an extre "e" or "the" in there somewhere, but count them syllables—there's only sixteen. I may as well get, risky with enother language too, and say I love the sound of Batty's provious line in Spanish—"*He visto Rayes-C* brillar en la ascuridad cerca de la Poerta de Tans Reves-C! Puerta de Tarnhäuser! No less an SF outhority then Robert Heinlein used to talk ebout the elementary boruty of Sperish. I don't think there's ever been e dub of *Sonbucter on esperiol*, but new I really went to bace uster on españal but new I really went to have Moriko Takaye say "Un beso indirecto.

Now, from the lyrical to the visual erts, as Danish stalwart Micki Johannson weighs in with three more pieces. The first pieca is elmost a satire of his piece in Vol. 17, with Reppennatsu II playing eround in her "master's" lab cout and glasses, New she's Shiouji in serious mode, with e ministure version of his ensemble, tailored to her.

If I recall. Shipuji also weers pants, but de you think she's doing this the way you'd imitate sameone's expression behind their book, or because she wants to be more like him, or just because she's been progremmed to be this way? As Malsuya tries to ramind us, Nishiki isn't e person, and her "personetily" is wired, not organic.

Also included on the next page are two renditions by Micki of Excel and Isshiki/Rappermatter i as if they were actual people. For some reason, I think this also makes them look like they're in a Cyderpank module. None of that Shadowru stuff, picese; elves end dregens already hove planty of their own games. R. Talserian 4LIFE. The original edition, though, was sut in the incredible future year 2013, so we don't have much time to meke the Internet more romontic. Micki's Yehoo email chellenges me with the propo kebe ny bil? Sammestign priser på brugte biler med Kelkoo og find at godt tilbud!" But unfortenately, due te Alfred the Great, I have no idea what that meens. See you in Vol. 21!







For more information, visit vizmanga.com